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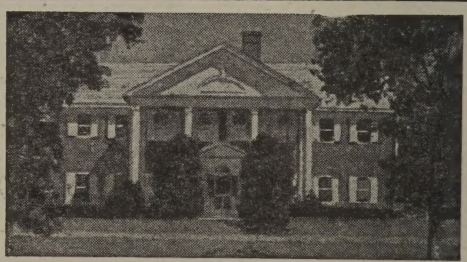

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The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., The Falmouth Playhouse, Coonamessett, Mass., and the Cape Cod Melody Tent, Hyannis, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address all inquiries to Box 887, Falmouth, Mass.

Vol. 12 No. 2 **Week of July 11 thru July 16, 1960**

PROPRIETY?

by Margaret W. Perkins

(Reprinted from the Barnstable Patriot, July 7, 1960)

Oh, those wild and ungodly actors! Where has their infamy fled?

Remember when Sandwich wouldn't let Joseph Jefferson live within the boundaries of the town? Jefferson was the most famous actor, and the best-loved, of his day. He was world renowned for his parts as Bob Acres in "The Rivals" and as that old curmudgeon, Rip Van Winkle.

Strait-laced Sandwich, however, which had built the floor of its town hall on a slant to insure there'd be no dancing on it, wanted none of him. He could put up at Solomon Attaquin's hotel when he came to Cape Cod with his crony, Grover Cleveland. Over there in the Mashpee woods he could raise his voice in ribald song and do all the hunting and fishing he wanted, but he wasn't welcome in Sandwich.

Moreover, be it on their own heads if Buzzards Bay let him build his gingerbread monstrosity called the "Crow's Nest" within their limits; strictly speaking, Buzzards Bay wasn't part of Cape Cod anyway.

Of course, Jefferson did eventually buy one small lot in Sandwich and vowed he'd stay there yet. And did. He's buried in a lot in Bay View Cemetery.

In the meantime it was obvious that Jefferson was a lovable and accommodating person perfectly willing, for a quarter, to make faces indefinitely to prove to his boatman he really was an actor. Nevertheless, when his "Crow's Nest" burned to the ground on April Fool's Day, 1893, at a loss of a quarter of a million dollars, most of Cape Cod sagely agreed that this was just retribution for his godless profession.

But what's happened now? Sandwich has so far forgotten its heritage that this summer they're going all out with a production of Rip Van Winkle to honor the old sinner's memory.

Sandwich, of course, had always been a proper place, and it's not surprising that they frowned on Jefferson. That Provincetown, however, which was never so narrow-minded, should take exception to the strangers within its doors is a little harder to understand, but even here the arts were looked upon askance.

There'd been the sea captain, years before, who'd returned from foreign parts with two Chinese wives and started a minor scandal, but that had straightened out when the captain put one wife in the parlor and the other in the kitchen, alternating their places to keep harmony.

Back about 1900, however, it had been harder to take the sudden advent of artistic and literary immigrants. One Charles Hawthorne discovered that Provincetown light had exactly that quality for painting found nowhere else but in Italy. He had pioneered, but shortly he was followed by Wilbur Daniel Steele, Max Eastman, and Susan Glaspell.

There was also a pair of young Irishmen who, for a few months, lived in the hulk of a half-buried wreck on the Truro beach and later set up sketchy housekeeping arrangements in the boathouse of an abandoned Coast Guard station at Peaked Hill Bars. Tradition say that their battles were sometimes so fierce that the whole shack rattled.

Now, one of these men was Terry Carlin, who had vowed never to hold a job again. The other had dabbled in an assortment of professions, everything from prospecting to newspaper work. Several of Provincetown's Portuguese had taken pity on them and fed them, and from the evidence of an old photograph, they had also been accepted at the beach parties of the literati.

Someone, also, had told them the grim tale of a local whaler who took his wife on a voyage for oil into the Arctic; for two years they had been locked into that land of ice and desolation, and so great had been the effects of this isolation that the wife had lost her reason.

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From this tale the younger Irishman fashioned a play which, on November 30, 1917, was presented at the MacDougal Street Theatre in Greenwich Village, New York. The producers, of course, were the legendary Provincetown Players; the title of the play was "Ille," and the author was Eugene O'Neill.

No one in Provincetown paid much attention; they were too busy rumrunning and fishing and combing the beach. When, in 1931, O'Neill's boathouse went over in a wild gale, Provincetown citizens scrabbled for furniture and other belongings which had been his, but this business was more in the ancient spirit of beachcombing than from any appreciation of a young man who had revolutionized the theatre, had already won three Pulitzer prizes, and in 1936 would be awarded the Nobel prize in literature.

If Sandwich was strait-laced about Jefferson and Provincetown, at best, simply indifferent to O'Neill, these were nothing compared to the furor aroused in Dennis when, in 1927, another young man proposed to open a summer theatre complete with resident company and imported stars of the first magnitude.

All kinds of moral degeneration were predicted for the little village which time had forgotten. Even housing the venture in what had once been Nobscusset meeting house was insufficient to sanctify it. Dennis would be ruined.

That was 34 years ago. Raymond Moore, the fledgling impressario, became a pioneer in a theatrical departure which today is big business throughout the country. In his own way, as O'Neill had earlier with his experiments in playwriting, Moore also rejuvenated the theatre.

There is now a company of "wild and unruly" actors in practically every Cape Cod village, and the glamorous stars slip in and out with not even a ripple to disturb the moral tenor of the towns. Indeed, these theatrical great ones seem hardly glamorous any more, and a company of actors occasion less comment than a carful of college boys down for the weekend.

I ask again what's happened? What sea change has taken place that, in this year 1960, I can think of no gentler way to introduce my 15-year-old daughter to the wicked world beyond the bridges than to have her usher at the Cape Playhouse in Dennis?

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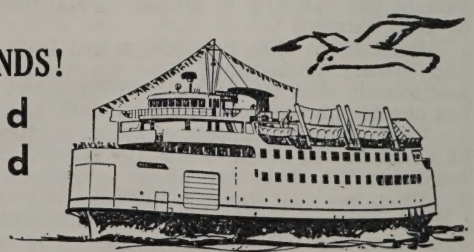

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Beginning Monday, July 18, the Cape Playhouse will present for one week only **Howard Keel**, dynamic star of Hollywood and Broadway, in one of the most exciting and outstanding plays to be presented in recent years, the award-winning "Sunrise at Campobello" by Dore Schary.

Mr. Keel was one of the first actors selected for the coveted portrayal of Franklin Delano Roosevelt in the Broadway production of the play, but prior commitments prevented his accepting the role. He will be making his first Cape Playhouse appearance here next week.

When the play opened on Broadway New York critics acclaimed it with their highest praise. John McClain of the New York Journal American said, "superb . . . it is an enormously moving and gratifying experience in the theatre." John Chapman writing in the New York News called it "much more than a stirring drama . . . it is a very beautiful play." Richard Watts of the New York Post stressed the point that "in no sense is 'Sunrise at Campobello' a political play. It is an entirely personal document." Brooks Atkinson in the New York Times wrote "the play covers thirty-four months when Franklin Delano Roosevelt's crisis was a private one —from the day in August, 1921, when he was stricken by infantile paralysis at his summer home at Campobello, in Canada, to the day at Madison Square Garden in June, 1924, when he was able to stand on his feet long enough to nominate Al Smith for President of the United States. It was a triumph of mind and spirit over a terrible calamity. Fortunately, Mr. Schary does not argue the point. Writing an intimate family record, he tells the story in terms of the household. It begins with a cheerful family day in the summer home when F.D.R., a picture of good health, is puzzled by pains in his back. By the time of the second scene he is an invalid. The rest of the play is concerned with his recovery step by step, the body unwillingly responding to mind and spirit."

Howard Keel was signed by Oscar Hammerstein II to replace the leading man in "Carousel," and ever since has been a major star both in films and on Broadway. He has been seen in "Oklahoma," on Broadway and in the London production, "Annie Get Your Gun," "Show Boat," "Kiss Me, Kate," "Kismet," and "Seven Brides for Seven Brothers." His most recent film role, a non-singing one as was Saint Peter in "The Bib Fisherman," was highly praised by the critics. And this past

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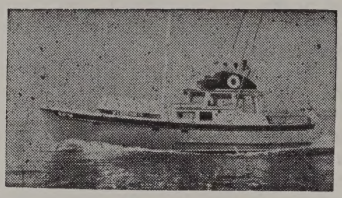

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* * *

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MONDAY, JULY 11 THRU SATURDAY, JULY 16

THE CAPE PLAYHOUSE

of Raymond Moore Foundation

presents

JOAN FONTAINE

in

SUSAN AND GOD

by RACHEL CROTHERS

with

PHILIP HUSTON

WILLIAM TRAYLOR **DOROTHY LAMING** **ARTHUR MARLOWE**

JOHN MILLIGAN **LILY LODGE** **GIL TILBURY**

and **HELENA de CRESPO**

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Sets by HERBERT SENN Lighting by THOMAS GARRET

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SUSAN AND GOD

CAST OF CHARACTERS

(In Order of Appearance)

Irene Burroughs	**DOROTHY LAMING**
Michael O'Hara	**WILLIAM TRAYLOR**
Charlotte Marley	**LILY LODGE**
Hutchins Stubbs	**ARTHUR MARLOWE**
Leonora Stubbs	**GIL TILBURY**
Clyde Rochester	**JOHN MILLIGAN**
Susan Trexel	**JOAN FONTAINE**
Barrie Trexel	**PHILIP HUSTON**
Blossom Trexel	**HELENA de CRESPO**
Leeds	**DICK MacDOWELL**
Leontine	**THEA ZITZNER**

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SYNOPSIS OF SCENES

ACT I

Scene 1 The terrace room in Irene Burrough's house in the country . . . a late Saturday afternoon in June.

Scene 2 The same room four hours later.

ACT II

Scene 1 A guest room in the same house. Seven o'clock the following morning.

Scene 2 The terrace room. Eleven o'clock the same morning.

ACT III

Scene 1 Susan's sitting room in her house in the country. Three months later . . . late in the afternoon.

Scene 2 Two days later . . . about nine o'clock in the evening.

Miss Fontaine's wardrobe: Suits by Chanel and Lanvin-Costillo, Gown by Jacques Griffe, Hats by Dior, Wool Dress by Anny Blatt of Paris, Negligee by Bergdorf Goodman, Pajamas by Emilio Pucci.

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JOAN FONTAINE (Susan Trexel) has starred in more than 45 films in her distinguished Hollywood career as well as numerous TV and radio shows. In 1941 she won the "Oscar," Hollywood's coveted Academy Award for her performance in Alfred Hitchcock's suspense film, "Suspicion." Miss Fontaine had previously been nominated three times for the Academy Award besides being honored with New York Film Critics' annual citation for her performance in "Rebecca." "The Constant Nymph" was her third Academy nomination. Miss Fontaine made her professional stage debut in 1937 as the ingenue in Homer Curran's Los Angeles production of "Kind Lady." As her sister Olivia had already commenced a professional acting career, Joan thought it best to avoid publicity confusion, to adopt the name of her stepfather, Fontaine, for the stage. Following "Kind Lady," Joan was engaged for an important role in "Call It a Day," by Dodie Smith. Jesse L. Lasky, who was in the audience visited Miss Fontaine backstage and promptly signed her to a film contract. She quickly rocketed to great heights. Among her notable films have been "Letters From an Unknown Woman," "Jane Eyre" and "The Emperor Waltz." More recently she has been seen in "A Certain Smile" and "Until They Sail." Although she had acted in several plays on the West Coast, Miss Fontaine made her debut in the starring role of "Tea and Sympathy."

PHILIP HUSTON (Barrie Trexel) is an old hand on Broadway where he has been featured in more than 30 productions—among them "Will Success Spoil Rock Hunter," with Jayne Mansfield; the Pulitzer-prize winning "The Shrike" with Jose Ferrer; "Tower Beyond Tragedy," opposite Judith Anderson; "Catherine Was Great" with Mae West and many, many others. He has played leading man to a distinguished roster of ladies of the theatre, including Jean Arthur, Elizabeth

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Bergner, Diana Barrymore, Ina Claire, Helen Hayes, Betsy Palmer, Peggy Wood, Eugenie Leontovich, Cornelia Otis Skinner, Gloria Swanson, Constance Bennett and other such outstanding stars. In films, Huston starred in "The Big Game" with June Travis, James Gleason and Andy Devine and also in "Man Who Found Himself," opposite Joan Fontaine. His extensive stock theatre background includes playing leads, directing and producing at a score of famous summer theatres in the east and midwest. He has been featured in over 100 TV programs, among them Kraft Theatre's "Abraham Lincoln" and "Macbeth."

WILLIAM TRAYLOR (Michael O'Hara) received his BS and AB degrees at Northeast Missouri State College and later worked for his Masters at Northwestern University. Following two years military duty in the Korean war, Bill made his Broadway appearance with Noel Coward in "Nude With Violin" and "Present Laughter." He later appeared at Coconut Grove Playhouse in Miami in "Visit to a Small Planet" and other stock shows include "The Tender Trap," "The Rainmaker," "The Glass Menagerie," "Tea and Sympathy" and others. Included in his Television appearances are Playhouse 90, four shows on Studio One, roles in twelve Matinee Theatre shows, three Alcoa Goodyear shows, Kraft, Omnibus and Ellery Queen.

HELENA de CRESPO (Blossom) was born in Barcelona, Spain, but raised in England. Helena first received her formal acting training at London's famous Royal Academy of Dramatic Art. After grad-

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uation from the Academy, she appeared with several of the top British repertory companies, including the Bristol Old Vic, the Manchester Library Theatre, the Nottingham Playhouse and others. She scored great success in England as Anne Frank, Stella in "Street Car Named Desire" and in other leading roles in over thirty plays. American TV viewers first saw Helena in the Robin Hood series, but she made her first "live-TV" appearance here in a U.S. Steele program last season, as a result of which she was chosen to play in the national tour of "Hilary." During the interim, she returned to England to play a special engagement at Nottingham in "Two For The Seesaw."

DOROTHY LAMING (Irene Burroughs) a native of Ohio, began her theatrical career as The Story Lady and endeared herself to young listeners for three years. As a founding member of the Antioch Shakespeare Festival, she appeared in 28 of the Bard's works in such roles as Cleopatra, Gertrude, Desdemona and Portia during five successive seasons. Summer audiences in Florida, Pennsylvania and Connecticut have seen this versatile actress in more contemporary roles: Georgie in "The Country Girl," Ruth in "Epitaph for George Dillon," Leona in "Time of the Cuckoo" and many others. This season Miss Laming has appeared in several network TV programs—an off-Broadway revival of "Hamlet" and was featured in a five week engagement of "Don Juan In Hell" opening Detroit's new Vanguard

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Theatre. Prior to her current assignment Miss Laming was seen in the CBS TV spectacular "Ninochka."

ARTHUR MARLOWE (Stubbs) a native of Pittsburgh, is a veteran of 25 years in the theatre. On Broadway last season he was with the Dore Schary play "The Tallest Tree" for the Theatre Guild and after its closing was seen in "The Tumbler," starring Charlton Heston and directed by Laurence Olivier. Prior to that he had appeared in many important productions including "Janus" with Maggie Sullivan, "Tonight at 8:30" with Gertrude Lawrence, "The Girls in 509" with Peggy Wood and Imogene Coca and others.

JOHN MILLIGAN (Clyde Rochester) A child actor on Canadian radio, Mr. Milligan was born in Vancouver, Canada. In order to attend the Bristol Old Vic Theatre School, on a scholarship from the Old Vic, he worked his way to England on a Swedish freighter as a deck hand. He then joined the Bristol Old Vic Company doing a variety of plays from pantomime to Shakespeare prior to his appearance in the London and New York companies of "The Matchmaker." Broadway audiences have also seen him as William of Orange in "The First Gentleman." After appearing at Stratford, Ontario in 1958, he did National tours of "Look Back in Anger" and "Hilary." Mr. Milligan recently played Faithful in the Pre-Broadway production of "Lock Up Your Daughters." He was seen on TV in "The Winslow Boy" and "Prince and the Pauper" as well as other productions.

LILY LODGE (Charlotte Marley) a niece of Henry Cabot Lodge, is known to

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both stage and film audiences for her brilliant talent as an actress. She appeared on Broadway in the Jose Ferrer production of "Cyrano de Bergerac' 'in "What Every Woman Knows" and "Wisteria Trees," starring Helen Hayes. In Paris, she had a role in "The Skin Of Our Teeth," a part of the "Salute to France" program and later appeared in the same play in New York with Helen Hayes and Mary Martin. Miss Lodge's other appearances include productions at the Westport Country Playhouse, Tapanzee Playhouse and Royal Poinciana Playhouse in Palm Beach where she was seen in "Lady of the House" with Billie Burke and "The Cherry Orchard" with Helen Hayes. Radio audiences have heard her in the running part of Peggy Anderson in the serial "Nora Drake," "Cavalcade of America" and "Theatre Guild on the Air." She also is well known to TV audiences in such programs as Omnibus, U.S. Steel program and Firestone Hour.

GILLIAN TILBURY (Leonora Stubbs) was born in London, England. At the age of twelve she was dancing and acting in Pantomime. Attended the London Academy of Dramatic Arts, and later appeared in English repertory companies at Dundee, Gilford, etc. She made several movies in England, including "Touch and Go" for Ealing Studios. Her first American appearance was last season in the national tour of "Hilary." Miss Tilbury is married to Mr. Milligan. They live in New York with their small daughter.

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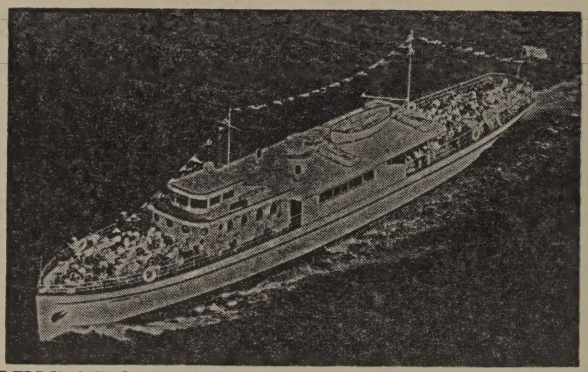

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